TOO WARM FOR BUSINESS

Despite Lack of Opposition Ker-

The Popular Variety House Opened ed to Offset the Effects of the Beat.

The Mercury came down the tabe— Se and for the stoutish merc.— The Mercury came down the tabe And then climbed up again.

mercury had stopped short half way and comfort became a possibility. Hence the sunson was begun under the most favorable anspices. Treasurer Waller and Manager "Hugher" doling out sears to one of the biggest crowds ever packed into the Eleventh Street auditorium. Tuesday was also tolerably cool, but on Wednesday the grew soft. "So sad for stoutish "en!" And since the chief revenue of variety house is supposed to be derived from individuals who make up in fiesh what they lose in hirsote adornment, the assemblages at once commenced falling off. In consequence of this, the week's average at the Lyceum cannot be said to have been much more than fair, the unusual excellence of the entertainment given notwithstanding. The entire staff of the theatre is now booking that the coming six days will admit of the "Victoria" Burlesquers drawing the capacity of the place. Kernan's will be slone in the staff of the process. "the entertainment given notwithstanding. The entire staff of the theatre is now boping that the coming six days will admit of the "Victoria" Burlesquers drawing the capacity of the place. Kernan's will be alone in the field until the first Saturday in Sentember, when the Bijou joins in rivalry.

The entire staff of the place is now build up the stakes instead of demonstration in the first burst of Mile. Liska's grief childish grief and uncontrollable—Big Ben' had become more more bis placid, stupid self. But the care be had always exercised with the woman had grown immeasurably; had become a passion and himself her shadow. When the season were taken down at night and the

Novelties in vaudeville are found more seidem than are the proverbal "hen's teeth," but when discovered are generally much appreciated. This being true, there is every reason for expecting hig houses hext week at Kernan's, where Edward Rueh's "Victoria" Burlesquers are to hold forth with what appears to be a bill full of quaint features. Chief among these, perhaps, will be "A Night in Chinatown," an Eastern pantomime, which is to be enacted by a gesurine Mongolian, He No Wah by name. This star is to be assisted by a chorus of sprightly American girls, but on Kernan's-"Victoria" Burlesquers.

of the entertainment a unique one.

A great deal that is new is also unnounced for the musical review, "A High Ball."

No blondes, for example, will be seen in the production, the cast being composed of ttes who are said to have been sebrunettes who are said to have been selected with considerable care. Outside of the looks of the women engaged, the company which presents "A High Ball" is mentioned as including many capable comedians and comediannes, among them Mark Wooley, George Dailey, Al Curtis, Mamie Henry, Harriet Vokes, and Graco Hale. The costumes are described as being handsome and tumes are described as being handsome and An olio of more than average ex-

STAGE STORIES.

A Slave of the Ring

hundred men, each seeming to labor sepahundred men, each seeming to labor separately and yet each laboring to a common end. The cause of this toil, an apparently interminable train of gaudily-painted cars, all filled with the utensils of twice two goore trades; the result, a huge canvas such many the part of the men and the result is the result. The flapmen were a loss, without effect. The flapmen were a tent, rapidly rearing its great body into the air, like some marvelous mouster rising after a long night's sleep. Other such structures, placed independently about the grounds, being perfected into still other semblances and utterly without confusion of turnod; without the confusion effected by the moving of cattle on a Western range; indeed, without the slightest turnod; unless the distance-muffled rain of a multitude of picks on as many stakes—multistion of the vivined monsters already

The sun had not yet got into the heavens. But five hours before, the unaplisted regiment at work had taken down and packed away, as for a forty days' journey, the miles of coarse cloth now being housted into form again. And when the goods had been stowed in covered vans arranged for them, those to whose care they were entrusted had atowed themselves with less worry than had been given the dismembered pavillous, in the three feet of space that lay between the tops of the piles and the tops of the cars, there to close their eyes in close simulation of death until the coming morning. Another regiment, quite a different regiment, the piles and the tops of the cars, there were no formalities through with a last glance at the trapeze, started away. There were no formalities through which he was obliged to make the piles and the savings of an industrious life—nearly—an ample sum.

Hig Ben' received the tidings unmoved.

Fondness for almost everything but Mile. Lisks and his mode everything but Mile. Lisks and his mode over the address which was forced upon him and replied in the affirmative when asked the whereabouts of the accepted the key bestowed and promised to go home. This he did as one dazed and not quite understanding. In the same spirthere to close their eyes in close simula-tion of death until the coming morning-another regiment, quite a different regi-ment, a regiment of a different caste, had put itself to bed in carriages specially pre-pared and was still alumbering while the world outside advanced. For the less-favored appears, they are called—had unloaded what had just been loaded, had world outside advanced. For the less-avored—flap-men, they are called—had unloaded what had just been loaded, had breakfasted off greasy, ill-cooked bacon and worse bread, had stretched their pow-erful limits and returned, uncomplaining and brutishly silent, to a task that yielded absolutely nothing, not even contempt and care or know.

Only one letter passed between

If to tender an idea of these individuals is to individualize, one may get himself to a corner of the lot, where engaged with driving into the soil strong, pointed slaves, driving into the soil strong pointed slaves, was a half-naked giant; a giant so evidently big that mindless comrades had called him "Big Ben," one of the number having leard such a name, and both had been conformalication might have been sadder still. For he found his new life very irksome, then A man of remarkable force—this fellow—whose sinewy arms lifted the heavy puck again and again without even swell-minitation of the dozes he had once been acceptable. fellow—whose sincey arms lifted the heavy pick again and again without even swell-ing at the biceps; a profitsy who permitted the intellect, might have emulated Revthier, of French Revolution fame, with more effect; who, had he possesed but half the faith in self, neight have stood Samp-son-like between two pillars and brought the temple tumbling about his ears; who, dully with the rest, enjoyed the passing

Whither he was found it is not improb-able that his associates knew, but flap-men her humble slave as positively as he was do not gossip or talk. least of all would they gossip or talk regarding one so mute and muscular as "Big Ben." If any of their number had noticed that the giant never laid his tool aside until he had in-waded the precinct of another "boss" and there personally examined the ringing of thinner and will rise more quickly, is there personally examined the ringing of thinner and will move more swiftly is vaded the precinct of another "boss" and there personally examined the rigging of the trapeze in the third ring, the discovery had not been deemed of sufficient im-portance to be used in breaking a silence so rarely disturbed. Flap-men think, per-

we together;" could have recalled that the ropes and pulleys there upheld the former Despite Lack of Opposition Kernan's Has Not Been Crowded.

The Popular Variety House Opened on Monday With a Big Attendance. But Even Extensive Improvements and a Meritorious Attraction Fail-ed to Offset the Effects of the Heat. towal of hearts.

Despite all these assurances; assurances doubtless undeniable, had the aforesaid casual observer delved deeper he would have found strange tokens of the correct-ness of his theory. Nothing existel to prove that 'Big Ben' had eyer hinted even at friendship to Mile, Liska, who was the This trifling jingle, a modification of one object of these artentions, but that he had concerning a certain irresolute King of France, pictures perfectly the state of affairs that existed last week in Washington. On Monday evening, when Kernan's Lyceum Theatre was reopened by the "Bon Ton" Burlesquers, the aforesaid he will skilled in their business selfon.

tents were taken down at night and the name. This star is to be assisted by a chorus of sprightly American girls, but on his shoulders will fail the bulk of what is technically known as the "heavy work," and his efforts promise to make that portion of the entertainment a unique one. that of invalid, and hoped to marry him when her poor and unpromising salary had been increased; when she had become half as expert as the man, all of whose expertness had not sufficed to save him. Most wonderful—truly wenderful to relate—"Big Ben" had accepted this confidence and given his own as recompense. He had confessed that his name really was Ben, being in full Ben Mowatt, and that his father, a prosperous shoemaker, had cut him off altogether when he had run away to join the circus. All this and more.

What more natural, considering the rapid growth of this great friendship, that on the present day "Big Ben" should have

the present day "Big Ben" should have found the acrobat waiting for him at the post from which was being swung her trapeze—the trapeze he had come to inspect? She was dressed in a close-fitting riding habit—that which she wore in the daily parade—and looked a bit like the goddess she should have been to have mer-A broad, open field; a field teeming next to her. Considering that, though he with life and motion—the motion of three hundred men, each seeming to labor sepa. elaborate will. But at the last, the disodescribed constitutes turmed. Plainty, bedient son had been forgiven, and, on the sole condition that he remain away from his old surroundings, had been bequeathed

The sun had not yet got into the the savings of an industrious life—nearly-eavens. But five hours before, the unance of long familiarity; at noon he would join the rest in the meal tent and at night would climb into the car until time for renewed labor. And no one would either

Ben" and Mile. Liska after he left the "show." This letter was from the acrobat and it contained sad news. Her partne was surely dying; he would probably customed to taking while guarding his portion of the tent against invaders, even of eating the roughest and coursest of food. He missed the alleged music of the troupe's wheery band, the glitter and gaud of the trappings, the excitement and bustle of each succeeding day. He felt lonely and deserted, nor would be take more to fresh

companions than they to him; he was low without the sight of canvas, the smell o up-turned earth, the sound of clephan dully with the rest, enjoyed the passing turns and travel, often without knowing what the day of month might be or where he was. This inhorer, claf in blue jeans and heavy, unhending shoes, was preparing the roof just raised for the reception of its side walls and passed occasionally to wipe the sweat from his brow or throat. He appoke neither to his companions of the "show" nor to the idlers who had begun to assemble, and, finding him the most interesting portion of those things exhibited free, had gathered at each of his enhows. But with a single stroke he accomplished incongrouss had be offered to marry her But with a single strake he accomplished incongruous had he offered to marry her what others did with three, and, finishing himself, but "Big Ben" never thought of asking for such relief. By instinct he had worshiped her and by instinct remained

thinner and will move more swiftly, is metallic and will fall more readily. In a beggar one day "Big Ben" recognized a former comrade and spoke to him; spoke to a flap-man. The fellow had just left the "show" and had tidings of Mile, Liska. so rarely disturbed. Flap-men think perhaps not so much as they speak, but had they thought of the matter they might for love of the unfortunate aerobat she have came to the conclusion that "Big Ben" was merely guarding against a second such accident as had happened there a year before and in happening had taken the troupe's best performer out of his silk fesshlings forever, relegating him intend to a rolling chair in a New York hospital. The casual observer, an observer always infamiliar with what he observes, could

are, to utilize a proverb, "put two and been turned aside, forced to quit the para-so together," could have recalled that the opes and pulleys there upheld the former have dropped gladly. His old comrade knowing come emotion of the sort himself, dispensed with a coin, which was accepted in amazement. They clasped palms and

But that night "Big Ben" woke up with his eyes gleaming and his breath coming fast. He had dreamed of the wheezy band and had seen the "show," had heard the muffled clatter of horses' hoofs on tan bank and the clang of the race judge's bell. He could tolerate exile no longer. M is. Liska had been in the dream, too, and he had assumed the place of the cripple; had been kept from marrying her by poverty. Vainly he paced the floor, as wild beasts pace in captivity; vainly tried to calm himself, for the fever was upon him. Without ceremony he visited his lawyer—it was early morning then—and there were con-versations, documents, signatures. Finally the home was locked and deserted.

Had flap-men been inclined to gossip or talk; most particularly to gossip or talk regarding one so mute and muscular as "Big Ben" the field on which the tents sig bent the field on which the reals were pitched the following Saturday would have been a great Babel. For one of the number saw a strange sight; might have seen a stranger had he waited. In the seen a stranger had he waited. In the shadow of the cars a giant who might have been said to be wonderfully like to "Big Ben" was speaking with Mile. Liska-speaking tensely and earnestly; the casual observer would have thought him making love. And Mile. Liska, just returned from the parade and still clad in the riding habit, was sobbing; even protesting. At last she had reached out for his great naw and the laborer unused to such paw and the laborer, unused to such courtesy, had scraped and bowed foolishly, while the acrobat, some paper in hand, turned and left him. "Big Ben" stood and looked after her; silently, perhaps envi-

gramme at the matinee and the manage-ment was wildly angry, though it need not have been. For matters are well-balanced in this world of ours and for every loss there is a gain. Mile, Liska had disap-peared. But an added man was at the flaps; toiled, half-naked, that night when the tents came down, like marvelous mon-sters wearied with the fatigues of a day and sinking into rest; toiled on the broad field with such vigor that he might have done wonders had his force but pulled up the stakes instead of demolishing them.

BRIEFLY TOLD.

Ada Rehan is going a-starring. Fannie Rice is to have a new play next

Dorothy Morton has filed a petition in

Lily Langtry may soon undertake a tour

"The Choir Invisible" has been drama-tized and will be staged this winter. George Tyler, of the Liebler Company, has just returned from Europe. It is reported in San Francisco that Jane Coombs is to be seen at the California

Amelia Summerville has gone into vaude-ille. It is to be hoped that she will re-

Frank Weston will play the part of Hora-lo Drake in the Effie Elisier production of "The Christian."

Olga Nethersole in Clyde Fitch's adapta-tion of "Sapho,"

The August number of "McClure's Magazine" contains a cleverly written article on the late Augustin Daly.

"The Purple Lady" will be seen on the road this season. "The Purple Lady" is not related to "the scarlet woman."

Cyril Scott, last seen here with "A Run-away Girl," has been engaged for the cast of "A Stranger in a Strange Land."

Cissie Loftus is spending her vacation with May Irwin, and is said to have gained several pounds. Miss Irwin must be catching. Whiting Allen, well known in local news-

paper circles, will put in this season as business manager for "At Gay Coney Island. Amy Leslie, Chicago's woman critic, Is at work on a book in which she is to de-scribe the travels of Alexander and Ade-

laide Herrmann. Josephine Gassman, the clever

song" warbler, has been married, and may now turn to account her penchant for singing lullabys. Yellow dogs and dry goods boxes con-

Com's Cabin" organizations en tour during the present year. Sheridan Blook has been engaged to play leads with Richard Mansfield, and will probably continue in that capacity so long

as his work remains inferior. William Courtleigh, erstwhile of Dan Frohman's Lyceum Company, is making an excellent impression in Boston, where he is being seen with the Castle Square Stock.

C. P. Nikral, The Times' correspondent in Gotham, was to have returned to Wash-ington this week, but has postponed his eparture from New York for another fort-

Bettina Girard, incurable morphine fiend and irreclaimable drunkard, was sent last week to Blackwell's Island. Poor Bettlina Girard, whose story is the saddest of fa-miliar stories and whose only enemy has been berself! John C. Slavin, the diminutive German

comedian, has been engaged for the sup-port of Alice Nielsen, which probably means that Joseph Cawthorn, who is Mr. Slavin's superior in every way, will remain with "The Rounders,"

Adams to be exhibited at the Paris Exposition are said to have come to a temporary stop, owing to a disagreement between the committeee and the Colorado commissioners over the terms of the contract. According to rumor, Walter Jones is about to be married. But since this same rumor has had Mr. Jones wedded before to everyone in the market except May Irwin

"The Black Patti," the comedian's

friends need not be alarmed at the state-

Clever Situations Often Parts of Unsuccessful Plays.

Episodes Are Forgotten With Their Settings and Seldom Come Into Use Again-Admirable Dramatic Works That Have Been Laid Aside-Theatrical Comment of the Week.

During the last month or two the offices of persons engaged in or remotely connected with the theatrical business have been flooded by a great torrent of dramatic literature-guide books, date books, reference books, and like volumes. Excepting only the pamphleteer period of the French Revolution, it is doubtful if any one year only the pamphleteer period of the French Revolution, it is doubtful if any one year during the last couple of centuries has brought out so many publications treat-umphal runs in Paris, the first time with brought out so many publications treatto statistics, and so have various of its ficial frames of mind. In looking over all together the student

s struck with a number of suggested conditions which, though known to exist, might not have come to his particular attention otherwise. Perhaps the most nattention otherwise. Perhaps the most ratural of these conditions and, at the same
time, the oddest is hinted at in the advertising pages of the works in question.
Here, among the lists of property printed
by all sorts of agents, one finds the names
of various plays which are recalled to have
been good plays, and yet have been relegated to the stock and popular-priced
houses by what may have been temporary
failure. His interest aroused in this manner, the critic is incited to go further,
and probably turns to the familiar and incomplete roster gotten out in 1896 by the complete roster gotten out in 1896 by the American Dramatists' Club. In that cata-logue he is autonished at discovering the titles of some hundreds of pieces long ago forgotten by the general public, and yet each of which he remembers as having contained sundry clever situations, or as having been clever themselves. In half of these cases the offerings are those which these cases the offerings are those which have been timidly tried and, not having proven profitable at once, removed from the boards; in the other half, the designations refer to efforts which have been tendered during limited seasons in limited territory and then dropped.

What becomes of the several powerful climayes the bits of sarrking dialogue.

What becomes of the several powerful climaxes, the bits of sparkling dialogue, the amusing incidents and the tuneful music in these dead productions is a question that it is difficult to answer. A cortain famous mathematician once figured that, every sixty years enough pins were turned out to completely cover the earth, and then asked pertinently where one might find those for which the newly-manufactured were substitutes. So the remanufactured were substitutes. So the reviewer, having taken up his rask with enthusiasm, is not to be blamed for his inability to see the hiding places of the thousands of plots and situations constantly being hatched and then put out of sight. Ideas used in books are set forth in cold type and remain ever on yiew; ideas used in plays cannot be recollected two years after their settings have been removed from the states. from the stage.

And these ideas—ideas that have had

And these ideas—ideas that have had no opportunity of becoming threadbare should be numerous. Really notable presentations sometimes fail because done in advance of the period at which they might be appreciated or for other reasons. "Dr. Belgraff." an undeniably remarkable work, lost money for Wilton Lackaye mainly because it treated of hypnotism and hypnotism had been so buriesqued, after the vogue of "Tribly" that audiences could not be brought to take the subject seriously. Then there are dramatic properties without the essentials for success, and yet possessed of one or more valuable porpossessed of one or more valuable por-tions. Thomas Q. Seabrooke's "Papa Gou Gou," impossible as it was then taken al-together, was filled with catchy melodies, and "The Speculator," which George Broadhurst wrote for the same star, had at least one scene that de-served to become perennial. Young au-thors frequently embody in their earlier turn-outs episodes which pass for a term David Belasco's laughable "Under the Po-lar Star" may be taken as an example of this. Lastly consider the pieces which serve as material for celebrities during one partilly profusible year and are then laid aside—as "The Fortune Teller" threatens to be-without having outlived their

Each of the instances pamed above is like the conjectured thousands to which allusion has been made in that each has got itself into some dusty pigeonhole of drawer and there lies useless. Richar Mansfield has purchased "Dr. Belgraff,

Orrin Johnson, the one capable member of the organization seen here last spring in "Her Atonement," will be leading man of Maude Adams' company this season, succeeding Robert Edeson, who has retired from the stage.

Lamb," "A Barrel of Money," "Breaking a Butterfly," "The Cabinet Minister," "The Capitol," "Capitain Paul," "The Case of Rebellious Susan," "The City of Pleasure," "A Divorce Colony," "A Fatted Calf," "His Little Dodge," "The Silence of Dean Maitland," "Squire Kate," "Page 19 of Dean Maitland," "Squire Kate," "For Money," "Geoffrey Middleton," and scores of others almost unfamiliar, but, in parts, meritorious, and one has several possible

meritorious, and one has several positive fortunes that are lying in places less se-cure than national banks.

Luckily, not all good plays are either forgotten or relegated to the stock compa-tion. The average dramatic author toonies. The average dramatic author pos-esses a barrel quite as capacious as war that of the proverbial minister, and from this occasionally fishes material not tos much used for further exploitation. David Belasco's "The Wife" and "The Charity Ba"" contain scenes almost alike, as do Baw contain scenes almost alike, as do various other works turned out by identical writers. Nor is this requisition confined wholly to those individuals who own the situations and dialogue in question. Every few weeks the most casual of observers may note bits taken bodily from one piece and placed in another by some malefactor whose respect for the copyright law is not overwhelming. Thus "A Bachelor's Represence" might be resulted traced. elor's Honeymoon" might be readily traced to "His Absent Boy," "A Gay Old Boy," and even to "A Parlor Match," while simiment.

Mme. Salvini is advertising for sale her late husband's production of "Hamlet" At last reports. Paul Gilmour had bought this lot, but the advertisement mentioned leaves room for hope that we are to be spared the ordeal of seeing Mr. Gilmour as the Dane.

Herbert Gresham, late of Augustin Da'y's lorces, will be May Irwin's new leading man. Almost all that is required of Miss.

Have a Times man recollected a Times man recently that an extended search through the older publications in T. Henry French's David Belasco, by the way, has just come back from his trip across "the pond" with dozens of plans for that patriotic Americans can do better than by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the by basing their boasts on press agents' recontly that an extended search through the boat of the contrary. lar examples are not wanting. Harry Cor-

One does not realize how many fallen efforts the past holds until something like an array of advertising pages calls the fact to attention. A glance at the list of dramatizations to be seen on the road during the present season emphasizes the truth of this statement, almost half of the novels of statement, almost half of the novels of which adaptations are being made having served for a like purpose before. "Vanity Fair," which Mrs. Fiske is to present under the titre of "Bocky Sharp," is a notable instance of this. No less than three versions of Threkeray's story have been produced at var'ous times, all unsuccessfully. A similar fate has always overtaken the stage extracts of "A Tule of Two Citles," which has, at last been profitably offered in London and is to be done here by Henry Miller, Thomas E. Shea, and others. Charles Dickens himself arranged the tale for footlight purposes and the work was put on in England nearly two score years ago. It was too land nearly two score years ago. It was too close a following of the literary original to prove popular, however, and, in common with subsequent attempts, was soon re

brought out so many publications treating of a single subject. Most of the issues have a certain value to those whom they most concern, however, and even the laymost concern, however, and even the layman is not infrequently enabled to secure material for thought from their pages, them up to the date of his death. A version of "Ben Hur" also exists, although the cannot state whether it is an authorto statistics and so have various of its essors been prompters of equally bene-l frames of mind. Ized one or not. The writer's name does not appear, but the owner of the manu-script is said to be W. C. Clark. Even A. Script is said to be w. C. Clark. Even A. Conan Doyle's "A Study in Scarlet," from which William Gillette has taken the chief character for "Sherlock Holmes," has not escaped. A drama, entitled "Sherlock Holmes, Private Detective," was done for copyright purposes at the Theatre Royal, Hoully, England, on December 15, 1892, and another dramatization, dubbed for copyright purposes at the Theaties Royal, Hoully, England, on December 15, 1893, and another dramatization, dubbed merely "Sherlock Holmes" and evolved by Charles Rogers, had its premiere in Glasgow five months after. Thus it may be seen that many of the productions we are to witness during the next year are not so new as they have seemed to be and that their authors may not deserve quite all the seeme person alive whose love of "Art" deserves mention—whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible and the productions we are not seen that many of the productions we are not seen that many of the predict of the seen person alive whose love of "Art" deserves mention—whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose love of "Art" deserves mention—whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose love of "Art" deserves mention—whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless exputible at the seen person alive whose egoism is distinctly of the "me and Shakespeare" sort. Such verses could only emanate from William Winter. They are doubtless expute the seen person and the seen person and sort of the seen pers 1893, and another dramatization, dubbed merely "Sherlock Holmes" and evolved by Charles Rogers, had its premiere in Glas-gow five months after. Thus it may be to witness during the next year are not so new as they have seemed to be and that their authors may not deserve quite all the credit they are likely to claim.

> Some attention is being paid in London to Lyman B. Glover's recent comment in the Chicago "Times-Herald" upon the un-reliability of reports concerning American successes in the English capital. The remarks, which really are food for thought, were reproduced almost in full in the New York "Dramatic Mirror," their purport being as follows:

It would be very agreeable to our sense national pride if we could accept at par all press agent statements of American success the London stage. Unfortunately the truth or out sooner or later, and while it is unsloubte

press agent statements of American success on the London stage. Unfortunately the truth occas out sooner or later, and while it is unsloubtedly a fact that our artists and our dramas are now regarded with some degree of favor in the British metropalis, there is small warrant for the tales of great financial success that are constantly sent to this country by interested parties.

This abuse of the newspaper function has reached the actual facts until the more truthful, if not always entirely unprejudiced, English newspapers come to hand. The calle reports of first nights are particularly misleading, combine as they do from inspired sources. A large American contingent in London may slways be depended upon to supply the surrant element on the opening night of any star or company from this country, and this the correspondents always take advantage of in their efforts to give the impression of a British triumph.

Since nothing can be gained in the long run by deception and misrepresentation, it seems to me that the American managers who encourage those practices are extremely shortsighted. They cannot expect to fool all of the people all of the time, as the great Lincoln once remarked, and this constant misrepresentation, will look up to plague them sooner or later. I have it on the authority of William Archer, certainly a most credible witness, that the impression of success for some of the recent American engagements in London was greatly exaggerated, and from other sources it is made plain that in several instances, most loudy beraldred as great financial successes, the income did not even serve to pay expenses. Much as Americans wish to see their art and artists recognized on the other side of the Atlantic, it must be obvious to all that these circus methods cannot promote that end. The English are exhibiting a friendly disposition, and if our campaign in their territory is prosecuted in a dignished manner, and is justified by artistic results, success will eventually crown the effort. But our British coasins v

In reprinting these lines in "The Mirror" fortnight ago, Harrison Grey Fiske, the erudite editor of that paper, took occa-sion to speak of their truth, and the Lou-don "Stage" of this week devotes consid-erable space to endorsing both parties. As a matter of plain fact, each is perfeetly correct the real suc eign presentations in England having been almost as few as are dandelion pom-poms in the wake of a cyclone. Not more than half a dozen American plays have proven profitable in the "world's dramatic cen-tre" during the last decade, the various reports to the contrary having been the graph,"

prossest fabrications. grossest fabrications.

Extreme instances of the manner in which failures on the other side have been made to seem triumphs on this are not wanting. When William Gillette returned to the United States some time ago. coological lecture.

Ord

Max Figman, who, when last heard of, was trying unsuccessfully to be funny in "A Misfit Marriage," will be with the company which is shortly to present "Carah" in Chicago.

Mrs. E. L. Vaynich, who wrote "The Gadly," as well as the dramatization of it that is to be done by Stuart Robson, has arrived in New York and will superintend by J. Ferguson, whose last year's experience in "The Turtle" might be supposed to fit him for almost anything, has been secured to assume the leading role in The Girl from Maxim's."

Orrin Johnson, the one capable member the organization seen here last spring "Her Atonement," will be leading role in The Girl from Maxim's."

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Orrin but has not yet done so. Both, evan though granted to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production as they are, contain the much-sough-after to be unfit for production and though granted to be unfit for production as they are contain the much-sough-after to be unfit for production of it that the war transported to be unfit for production of the time the organization of it. The Case of the forced upon the public with a native cast. M. Gillett's production of Too Mich Johnson' was even more disastrous, the content of the forced upon the public with a native cast. The Abect cast. The Abect cast. The Abect ca after having offered the Britishers his "Secret Service," the compatriots of the author were informed that the war drama

cere. The writer occupied a seat in the Duke of York's Theatre on the evening marked for the premiere of Nat C. Good-win's wretched failure. "The Cowboy and the Lady." Foolish friends of Mr. Goodwin made an apparent attempt then to force Clyde Fitch's "comedy" to the pin-nacle of prosperity. They applianded so loudly that the star was finally beguiled into making a speech, to the evident dis-gust of the pit, which promptly hissed down the following cries for Mr. Pitch. This scene, emphatically disgraceful, shows how little can be gained even on first nights by "deception and misrepre

That more American plays do not suc-ceed abroad is less the fault of the plays than of their managers, who make little of no effort to post themselves upon London conditions and poculiarities before invading that city. William Greet, proprietor of "The Sign of the Cross" and one of the best-known of British directors, is author-ity for the statement that three-fourths of Mr. Frohman's theatrical reverses abroad have been due to lack of understanding. But whatever the cause may be-whether projudice or stupidity—the fact remains that all things billed as "London successes" have not whiteved success in London and that patriotic Americans can do better than

Herbert Gresham, late of Augustin Da'y's forces, will be May Irwin's new leading man. Almost all that is required of Miss lirwin's leading men is that they shall be able to remain in the background, and this service, with Ada Rehan, should have taught Mr. Gresham to do.

John Oliver Hobbes has written a new three-act poetical drama, entitled 'Osmond and Ursyne.' The English rights to this piece are controlled by George Alexander. Franklin H. Sargent has accurred the play for America and will give it a premiere in November at the New York Lyceum.

Conquerors," and the time-honored 'Divorcons.'

But, numerous and remarkable as are the leading and considered arrangements by which Mrs. Leslie Carter and "Zaza" are to be seen shortly in London and Paris. The author-manager has altered to stellar and consisting on the jungler, nevertheless, and has altered to failure and would expect upon pausing to consider the value of such material and the amount of it that trems one of the duo will have its premiers here in the staking on the staking on the leading care. Date of the care and content of the sallo solid and as tangible as the aforesaid bought the rights to a piece now being writ- by no better juggler.

pins the size of the earth would be liable ten especially for Mrs. Carter. He also ten especially for Mrs. Carter. He also-contemplates the immediate rendering of an original farce, entitled "Naughty Anthony," and the building of a theatre in New York. These announcements will serve to show that the author of "The Heart of Mary-land" is now among the busiest of men and that, if his plans prove profitable, he will soon be among the wealthlest of dramatists, tox.

> The muse of William Winter has one more gone into hysterics—this time ever the death of Augustin Daiy—and, according to the "Dramatic Mirror," the following four verses are a sixth part of the result:

Far, and less'ning in the distance, dies the musi of the Past; In sur cars a note discordant vibrates like a angry blast;

In our eyes the Future rushes, blatant, acrid, fraught with strife, Arregart with timesed yeath and teeming with the flux of life.

Naught avails to stem the tumnit-vulgar aims and commonplace.

Greed and vice and dross and folly, francied in
the frantic race.

Nought avails, and we that linger, sick at heart and old and grim, Can but pray to have this rabble, loving Art and following him.

These lines are precisely of the sort on would have expected from the "Tribune critic, who for many years has labored under the impression that all good actors, like all good Indians, are dead. They breathe the spirit of humility and tolerance and sentiment to which Mr. Winter has been accustomed to giving vent periodically from time immemorial. "Arrogant youth," because, forsooth, younger men and young-er methods have succeeded the author and his style; "vulgar aims and commonplace." his style; "vulgar aims and commonplace," because they are not his; "rabble," which should begin showing its weariness of Mr. Winter, who is pleased to consider himself about the one person alive whose love of

From the announcements already made of the personnel of the Castle Square Opera Company, which opens shortly at the American Theatre, New York, it is seen that the greater portion of the principals engaged are well known in Washington, having been heard locally three years ago with that organization. Grace Golden and Lizzie Macnichol are among those on the list who have most friends here, but Gertrude Quinlan, William Stewart, Harry Luckstone, and Joseph Sheehan are not unacquainted in this city. All alike are remembered admiringly for their good work at the Lafayette and Cotumbia and all will

of a black base so big that when it was killed and got sidewise in the creek the passage was dammed and the shore flood-ed, forcing the captor to abandon his catch. But Mr. Warde's friends affect not to be-lieve this tale, proclaiming it the result of envy. Mr. Fettis has had no rod-and-line

March is rusticating and preparing for the coming season's work in Washington Mr. March will probably return early in Sep-tember and will, in all likelihood, be connected with the National Theatre in the capacity of press agent. Whitman Osgood, one-while of The Times, has joined the staff of the Grand in a similar capacity and the outlook for dramatic editors is brighter than ever before.

It was in the lobby of an up-town the-atrical hotel last week that a Times man, in search of what might prove interesting, found Welland, the juggler, whose portion found Weiland, the juggler, whose portion of the entertainment given at Kernan's by the "Bon Ton" Burlesquers proved of exceptional merit. The wanderer introduced himself and gradually persuaded his visavis into conversation, "There are few professions," quoth the performer, "the devotees of which do not feel that they meet with greater difficulties than are encountered by anyone else. Nevertheless, I believe that I see that they have a see that the tered by anyone else. Nevertheless, I be-lieve that I speak truly when I say that no labor makes harder demands than that in which I am engaged. The successful jug-gier must have begun training while still a mere boy, and have continued without interruption. When it is considered that a really new trick cannot be mastered with less than six months of practice, and that several require a year or more one may several require a year or more, one may see that the adept does not finish his toll when matinee and evening exhibitions are over. Then, too, a feat, even when thor-oughly acquired, is forgotten with the utmost ease, and consequently must be tried frequently. The demand that juggling makes on the nerves is incalcuable Equi-librists and others of the lik are generally wrecks within a few years; sufferers from insomnia, muscular twitching, and kindred disorders.

mine is won by getting into favor with an audience bifficult as the performance is to the performer, its preparation and accomplishment may reasonably seem wearisome to a crowd of onlookers, and consequently a brisk interpolation of comedy is quently a brisk interpolation of comedy is desirable. A hearty laugh will make such a gathering forgive blunders, too, though, except for the inevitable 'accident,' these should be very scarce. Some features of such a 'turn' as this are so difficult that one who attempts them risks the disapprobation of the house. For example—well, during my portion of the 'show' I toss apples into the gallery and solicit their return, endeavoring to catch them on the prongs of a fork held in my teeth. Few of those who receive the fruit are able to throw them back so that there is the faintest possibility of sticking one, but failure

FROM BEHIND THE SCENES

New Yorker's Queer Collection of Theatrical Properties.

Has Everything From a Tripod Lamp Used in "The Wixard of the Nile" to the Cord and Tassel Booth Wore in "Hamlet," and Is Still Entarging His Quaint Assortment.

New York, Aug. 12.-It is not quite true that "there is nothing new under the sun." One who takes the trouble of searching may find a novelty every now and then Without the worry of ardent pursuit I fell in with a pronouncedly odd collection the other day, and, since collections are generally confined to a beaten track, it occurs to me that the discovery is worthy of being described. The fall was an accident Lunch had just been finished and I was walking over Long Acre Square when I met an acquaintance of some standing-John T. Hentley, once property man for David Henderson and other theatrical celebrities, but at present a confirmed gentleman of leisure. Mr. Bentley had often told me of a quaint hobby of his, but it was not until Wednesday that conversation really ran to the subject of such really ran to the subject of such assortments, and my vis-a-vis offered to escert me to his home and curiosity shop in

On the way I was admitted into the history of the aforesaid collection—a collection of properties. It had been begins in a small sort of fashion during the apeaker's period of labor. He had frequently brought to his house objects that he had manufactured for stage use and which had been handled by the celebrities of the time. It was not until he had left his work, however, that Mr. Beutley learned that he was in possession of the foundation for a regular museum and began building. Professional friends and other interested parties contributed, letters found their way to famous actors, trifling thefris were committed, and finally my guide completed—in so far as anything of the kind may be completed—his assemblags; one allke odd, interesting, and rich in reminiscences. On the way I was admitted into the his-Discences.

The cottage in which these curies are held does not look promising from the out-side, being old and rather dilapidated, but the interior merits a great deal more space trude Quinlan, William Stewart, Harry Luckstone, and Joseph Sheehan are not macquainted in this city. All alike are remembered admiringly for their good work at the Lafayette and Columbia and all will begin their year in Gotham with the best wishes of the denizens of the Capital.

From New York are drifting various rumors and several certainties concerning the booking being done there by Managers Burke & Chase and John Grieves for the Grand and the Bijou. By these reports it appears that the coming season at both houses will afford many surprises to devo-

Grand and the Bijon. By these reports it appears that the coming season at both houses will afford many surprises to devotees of vandeville. Scores of notable performers have already been engaged and the work is not yet completed. It is announced, however, that Pauline Hall will be the Grand's headliner when that place of amusement is opened, and that the first bill at the Bijon will include McIntyre and the the Bijon will include McIntyre and the farging the stock company. Each of these statements bears with it promise for meritorious entertainment, and each will probably draw big audiences when the respective terms have been begun.

"Genial Joe" Luckett and "Belligerent Bill" Dayser of the Columbia Theory are to devote the complete the complete the probably draw big audiences when the respective terms have been begun.

"Genial Joe" Luckett and "Belligerent Bill" Dwyer, of the Columbia Theatre, are at last about to begin their vacations—vacations which have been continually held back by work in this city. Mr. Dwyer has gone to Atlantic City for a month and Mr. Luckett is about to hie himself to Ocean City, where the "wild waves" are supposed to say things about big seasons and profitable engagements. Both will have returned by the end of September's first week.

The Lafayette Square Opera House will be opened this year by "The Great South—The Fool's Revenge." Fannic Daveoport pushed this paper asp into her dress events at the columns of the same part. The bundle of cloth nailed above the mantle has also served Booth, having been used for a hunen in The Fool's Revenge." Fannic Daveoport pushed this paper asp into her dress events. The Lafayette Square Opera House will be opened this year by "The Great Southern" Minstrels, an organization for which the usual complement of excellencies has been claimed. Lithographs announcing the coming of the troupe are already making their appearance, and, though the date line occupies no place with these, it is announced that Manager Painter's house will begin its season early next month.

> my collection, when it is considered from a mercenary view-point, but there are many trifles that bear a greater value in senti-ment. Here is a pressed reac, for ex-ample, Julia Marlowe were it one afternoon ment. Here is a pressed rose, for example, Julia Marlowe wore it one afternoon in Salt Lake City. It dropped from a bonquet and fell over the footlights. My fittle girl, who was sitting with me in the first row, picked it up and kept it. She is dead now, and it is her memory and not that of the renowned artist that makes the flower priceless. In a similar manner this American Beauty detached liself from the bunch held by Viola Allen one evening when The Christian' was being given at the Garden. That red kerchief once enveloped the neck of J. K. Emmett, this candle comes from the stick over which James A. Herue goes to sleep in Shore Acres, the suspenders tied to that easle held up Willie Crane's trousers in 'Our Boarding House,' the violin there and the atool here have been used in 'Trithy'—one by Robert Paton Gibbs and the other by Virginia Harned—and this great beer glazs is that from which De Wolf Hopper's elephant used to drink in 'Wang.' You will notice that the schooner has a hole in its bottom. To this was attached a tube which resched through the Valles and by the bottom. To this was attached a tube which reached through the table, and by its means the liquid was made to disappear when the fake' trunk was stuck into it. "In the corner there you may have noticed three skirts. The first belonged to W. S. Penley, and was donned nightly in 'Charley's Aunt,' the second was worn by Neil Burgess in 'The County Fair,' and

the third, which is handsome e have come from the warshobe of a prin-ceas, graced the portly form of Richard Harlowe in '1492'. For stationery I have this crumpled bit of paper, which was handed to Clara Morris on one of the evenings she gave over to Camille. that handed to Clara Morris on one of the evenings she gave over to Camille, that legal-looking screed from 'Held by the Enemy,' pens which E. S. Willard used to stuff behind his ear in 'The Professor's Love Story,' and this letter, which was evidently the property of some player in 'Pink Domfanes,' who was not sufficiently sure of his lines to be above scrawling them on the available. them on the envelope. In my armory here are McCullough's two-bladed sword, familiar to those who have seen the star in 'Virginius'; a dagger kept in the girdle of Thomas Keese when he was appearing as Richard III; a breastplate used at the clasing on that figure the moving of which so worried Francis Wilson in Erminie; cartridge from which the bullet osed to have been bitten in Secret Ser-rice': folls handled by Salvini in his dra-natic version of 'Cavalleria Rusticana'; a pistol frequently held by Nat Goodwin

a nistol frequently held by Nat Goodwin when he had become Bob Acres in The Rivals,' and a gun which McKee Rankin once carried in 'The Dunites.'

"Then, there are champagne bottles, a rope, a chemical glass, and a cane bought by Richard Manafield for 'A Parisian Romance,' 'The Devil's Disciple,' 'Dr. Jekyl and Mr. Hyde,' and 'Bean Brummel'; cleich bells timeled in St. Hause, 'The Commence,' 'The Devil's Disciple,' 'Dr. Jekyl and Mr. Hyde,' and 'Bean Brummel'; cleich bells timeled in St. Hause, 'The Commence,' 'The Commence of the Commen aleigh bells jingled in Sir Henry Irving's production of The Bells; a value marked Colonel Sir Christopher Deering, and used by Charles Wyndham in The Liurs; a theatrical guide which has served as Joe Miller's Joke Book in The Isle of Cham-pagne, and other trinkets too numerous to mention. But from these you can see the drift of my collection and that, if hardly valuable, it is peculiar. I have been ten years gathering these things and have not finished yet. That tripod lamp from 'The Wizard of the Nile' only came in yesterday. But the result is worth all the trouble I have taken—don't you think so?" I did. The assortment is quite the

quaintest and most interesting it has ever